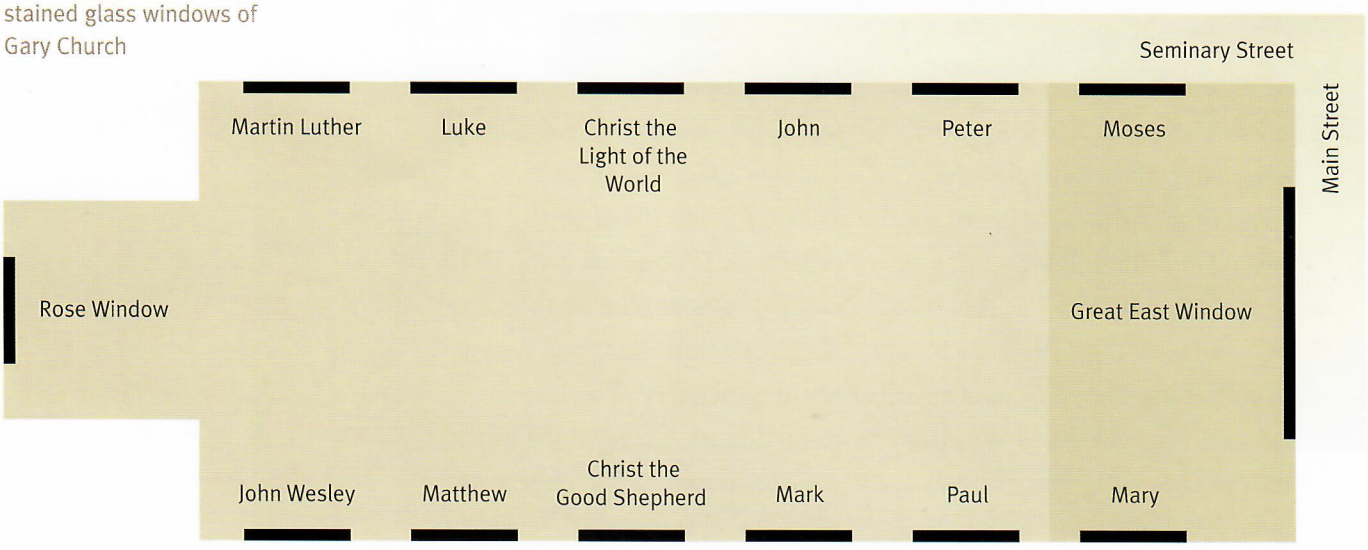
winning "Perpendicular Gothic" church design. The stained glass windows of Gary Church are rich statements of Christian doctrine and church history. Understanding the roles played by color and symbolism in the windows lets the light shine through to our understanding of the stories and the truth of our faith.

Giannini and Hilgart, Inc., of Chicago created the windows on the north and south walls of the sanctuary and narthex. The Great East window was created by Arthur Michaudel Stained Glass Studio, Inc., of Chicago. The Rose Window was designed by Charles J. Connick of Boston who also designed the rose windows in St. Patrick's Cathedral and the Church of St. John the Divine in New York City. The images of the windows which follow are presented in the order they were given to the church.

Placement Chart of the stained glass windows of Gary Church



THE ROSE WINDOW

Dedication date: 1930

Donor: Laura Gary Smith, a cousin of Elbert Gary, in memory of her husband, Charles Bennet Smith.

The Rose Window takes the circular shape of a full-blown rose and symbolizes the blood of the martyrs and the Passion of Christ. Notice the six-pointed star reminding us of the six days of creation and our Jewish roots. In the center are the letters IHS, which begins the Latin words Ieusus Hominum Salvator, meaning "Jesus, Savior of Men." Descending doves of the Holy Spirit, six angelic hosts and the twelve disciples surround the IHS. God's wisdom and truth are symbolized by the intense blue color.

THE GREAT EAST WINDOW

Preaching
Jesus proclaims the good news of the Kingdom of Heaven to the multitudes assembled on a hillside near Capernaum.

Teaching
This is the reproduction of the familiar painting of 12-year old Jesus in the temple astounding the learned rabbis by the depth of his knowledge about the Law. To his frantic parents he says, "Why were you searching for me? Did you not know that I must be in my Father's house?" (Luke 2:49)

Dedication date:
March 8, 1945

Donors: Dr. John H. Raach, Jr. and his sister Mildred Raach in memory of their father Dr. John H. Raach, Sr., and in honor of their mother Clida M. Raach. These two men were Gary Church members and Wheaton physicians whose practice was located where Hultgren Funeral Home is today. Dr. Raach, Sr. also made his home in the same building.

The Great East Window is the largest of the stained glass windows in our sanctuary, comprising about one-third of the entire east wall of our church. Only the upper section of this majestic window can be seen from within the church. It is divided into two portions: the upper arched portion composed of twenty-nine panels of intricate geometric pattern and the lower and larger portion divided into five panels which tell the story of the window. The repeating forms and intense blue color of the surrounding panels complement them and unify the design of the entire window. The first, third and fifth large panels depict the three main aspects of Jesus' ministry: preaching, teaching, and healing. The two intervening panels present traditional symbols of Christianity which help to relate the adjacent scenes to each other and to the window as a whole. The lower section of the window is partitioned into ten panels and can only be seen from the outside of the church.

Healing
Jesus is pictured as the great healer. His concern for those crippled in mind as well as body brought hope to the despairing.

CHRIST, THE GOOD SHEPHERD

Dedication date: 1950

Donors: Ernest W. Dresser family in memory of May Clark Dresser.

In John 10:11 Christ said, "I am the Good Shepherd. The Good Shepherd is willing to die for the sheep." Early Christians often used a picture of a shepherd or a lamb as a secret symbol for Christ. Over 150 of these pictures have been found in the catacombs beneath Rome. Christ's red cloak and purple tunic symbolize his sacrifice and suffering. On the left the Parable of the Lost Coin (Luke 15: 8-10) is illustrated. The medallion of John, the winged eagle, is shown in the lower left panel. The right panel depicts the Parable of the Prodigal Son (Luke 15: 11-32). The medallion of Matthew, the winged man, is shown below in the lower right. The medallions of Matthew and John accompany Christ in this window because their Gospels address both the human (Matthew) and the divine (John) natures of Jesus.

The Parable of the Prodigal Son is depicted as the father joyfully welcomes his errant son back into the family home.

CHRIST, THE LIGHT OF THE WORLD

Dedication date:
November 21, 1954

Donors: Dr. E. H. Oelke and family, in memory of Frances Jewett Oelke, who was a granddaughter of Jude Gary. Jude, Charles and Erastus Gary were brothers who helped establish three Methodist churches in this area. Dr. Oelke began the Memorial Book in the Narthex and made the first calligraphic entries identifying donors of church gifts.

This medallion shows the pomegranate, a symbol of the resurrection and of the power of the Word to reproduce itself in the lives of people. The pomegranate, mentioned in eleven books of the Bible, is usually pictured about to burst. As the outer jacket is not able to hold the ripening pomegranate seeds, neither was the grave able to hold Christ.

The lantern held by Christ illustrates John 8:12 in which Christ says, "I am the light of the world." His red and purple garment symbolizes his kingship and courage, as well as the sacrifice and suffering he will undergo. Above him is the white Messianic Rose, also called the Christmas Rose. On the left, the resurrection is pictured. Below is a pomegranate, a symbol of the resurrection. The right panel illustrates the birth of Christ. Below it the Glastonbury Thorn tree blooms on Christmas Day in England where Joseph

Dedication date:
November 28, 1954

Donors: Mr. and Mrs. Robert Salisbury and Mrs. Ruth Salisbury Ford in loving memory of their grandmother Harriet Gary Holt and their parents Dr. Jerome H. Salisbury and Eliza Holt Salisbury. Harriet Gary Holt, a sister to the Gary brothers, was a founding member of our church in 1853.

Luke is depicted painting the Madonna and Child which refers to Luke's beautiful word picture of the Christmas story in Luke 2.

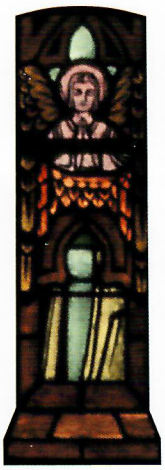
Luke, one of the four Gospel writers, is shown with quill pen in hand. Below, the caduceus symbolizes his profession as a physician. The left panel illustrates that Luke's Gospel contains more detailed descriptions of Jesus' healings than the other Gospels. Luke's symbol, the winged ox, is pictured in the lower left medallion. The ox was an animal of humility and sacrifice, reminding us that Luke wrote of the atoning sacrifice of Christ. On the right, Luke is painting a portrait of the Madonna and Child. Below, the book and pen remind us that Luke wrote a two-volume work, The Gospel According to Luke and The Acts of the

MATTHEW

Dedication date:
January 8, 1956

Donors: Ralph Lowrie Wheaton in memory of his grandparents, Jesse Childs Wheaton and Orinda Gary Wheaton, and of his parents, Franklin Emory Wheaton and Ella Lowrie Wheaton. Jesse and Orinda Wheaton were founding members of our church in 1853.

Matthew, one of the Gospel writers, wrote to convince his fellow Jews that Jesus was the Messiah predicted by the prophets. His rich green robe signifies victory and growth. The left panel depicts the healing of the daughter of a synagogue leader. Below, the treasure chest refers to Matthew 13:44: "The kingdom of heaven is like treasure hidden in a field..." On the right Jesus calls Matthew from his tax booth: "Come, follow me." The money bags below illustrate Matthew's profession as a tax collector.



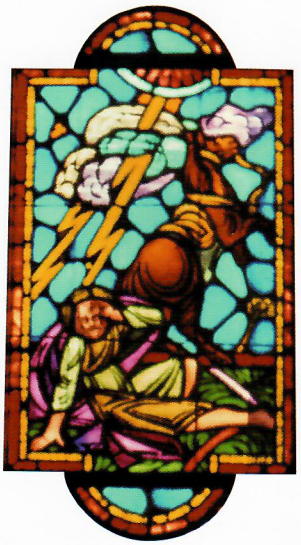
The winged man symbolizes Matthew and refers to the fact that Matthew began his Gospel by tracing the human lineage of Jesus back to Abraham.

Dedication date:
May 26, 1957

Donors: John and Carolynn Schaeffer Woodward in memory of their parents: Alfred E. Woodward and Mabel C. Woodward, and Rev. John R. Schaeffer and Hannah M. Schaeffer.

Instead of a quill pen Paul holds a sword, "the sword of the Spirit which is the word of God" (Ephesians 6:17). His brown cloak symbolizes the strength and courage of this great founder of the Christian Church and the Apostle to the Gentiles.

On the left Paul debates with the Greek council of the Areopagus. The medallions of water below suggest Paul's three great missionary journeys. The right panel depicts Saul's conversion on the road to Damascus. Below that scene is "the shield of faith with which you can quench all the flaming darts of the evil one." (Ephesians 6:16).



This panel depicts Saul's conversion on the road to Damascus just as he is struck down by a great light and he hears the voice of Jesus for the first time.

PAUL

JOHN WESLEY

Dedication date:
December 27, 1959

Donors: Members of the church as part of the 175th anniversary of the founding of American Methodism. The church school children collected money to pay for the right panel, the only one of all the sanctuary windows in which children are pictured. The rest of the window was contributed by other church members.

John Wesley, the founder of Methodism, stands below the old and new world hemispheres, reminding us that when the Bishop of Lincoln tried to prevent Wesley from preaching in his diocese, Wesley replied, "The world is my parish." On the left we see him preaching to miners and their families in the fields near Bristol, England. The only free time the miners had was at breakfast and dinner, which is why we see the woman stirring the soup pot in the foreground.

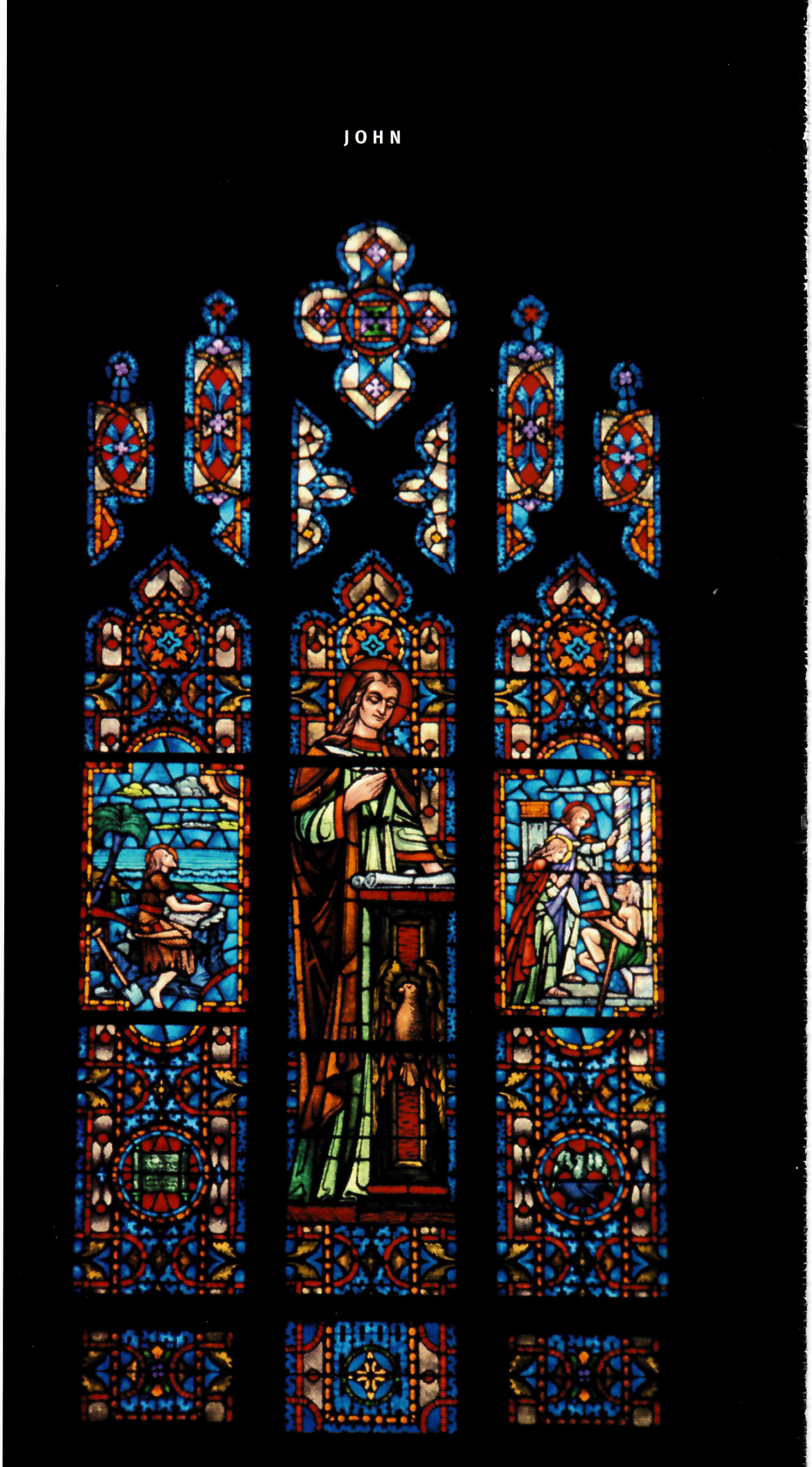
Pictured below are saddle bags symbolizing Wesley's 225,000 miles as a traveling preacher on horseback. He was a model for American circuit riders who shared books with frontier settlers—many of these Wesley translated and published. The Methodist Publishing House, established in 1789, is the oldest publisher in the United States. On the right, Susannah Wesley is shown teaching her children, including John and his hymn-writer brother, Charles. Below, the tomb and headstone remind us that Wesley preached standing on his father's grave when refused permission to preach at his father's church at Epworth.

Dedication date:
September 8, 1963

Donors: Alfred C. Hoy, Jr., and the George J. Jansen family in memory of Mr. and Mrs. Alfred C. Hoy and Mrs. Louise Hoy Jansen. (Mr. and Mrs. Alfred C. Hoy gave the Carillonic Bells to our church on December 19, 1948.)

Modern scholarship suggests that John was three different persons. The window depicts episodes in the lives of these three men. First, John the Gospel writer, and possibly also the author of the John Epistles, is shown at his desk. Second, on the left, John the Church Elder of Ephesus is portrayed on the Isle of Patmos where he wrote the book of the Revelation. Third, in the right panel, John the disciple of Jesus is shown with Peter healing the lame man at the Beautiful Gate of the Temple in Jerusalem.

Below left is a scroll referring to all of the John writings—the Gospel, Epistles, and the Revelation. On the lower right, John's symbol, the eagle, rises unharmed from a kettle. This refers to the legend that John was miraculously delivered from a kettle of boiling oil when the Roman Emperor Domitian tried to kill him.



MARTIN LUTHER

Dedication date:
November 22, 1964

Donors: The center panel was given by Warren and Betty Smith in memory of their parents Warren B. Smith and Isabel C. Smith and Alfred H Noehren and Juliet E. Noehren. The outer panels were given by members of the congregation, many of them from a Lutheran background.

The swan is a symbol for Luther, who continued the reform begun by John Hus. Burned at the stake in 1415, Hus is said to have proclaimed, "Today you are burning a goose (hus in Czech means goose), but out of my ashes in a hundred years will come a swan which you cannot burn."

Martin Luther, the Protestant reformer, stands below his seal, the Luther Rose, a white five-petaled rose with a black cross in the center. On the left we see him translating the New Testament into German while hiding from the Emperor and the Pope in Wartburg Castle. Below is the anchor cross, a symbol of hope to Christians during the days of persecution. On the right Luther is nailing his 95 theses on the door of the Castle church in Wittenberg, beginning the process of Reformation. The swan below symbolizes Luther.

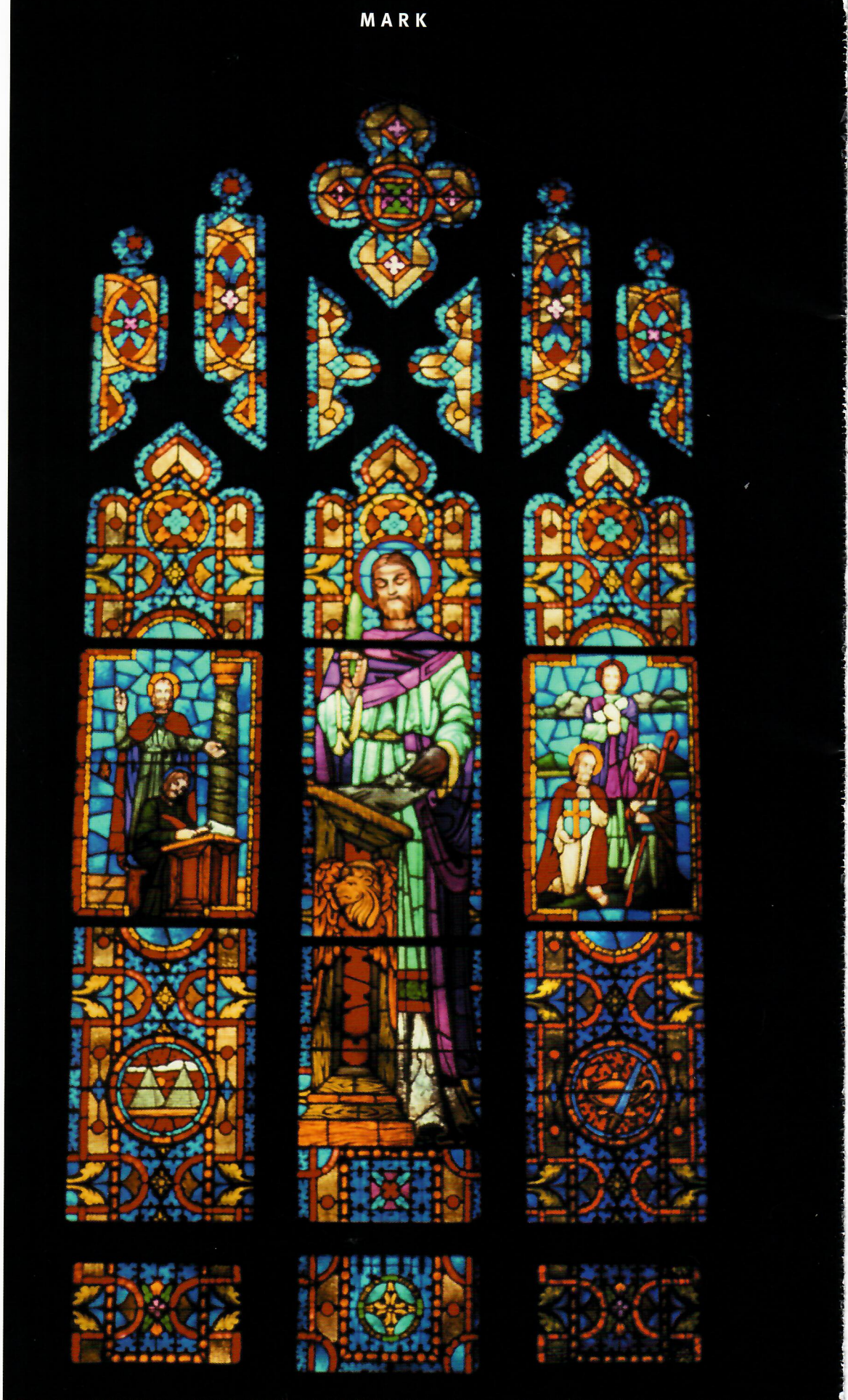
Dedication date:
November 22, 1964

Donor: John Thompson Gamon in memory of his parents, William A. Gamon (four-term mayor of Wheaton) and Sarah Thompson Gamon.

Mark's Gospel is considered to be the earliest account of Jesus' ministry and presents a powerful, kingly picture of Christ. Mark's symbol, the winged lion, king of beasts, is in keeping with this picture. His purple cloak symbolizes kingship or royalty. In the left panel Mark is recording Peter's words which, tradition says, became the Gospel of Mark.

The pyramids refer to the tradition that Mark founded the Christian church in Alexandria, Egypt and was martyred there.

At the right Mark is shown with Paul and Barnabas, reminding us that Mark traveled and worked with both Peter and Paul, the two most important missionaries of the early church. The lamp below represents the Word of God "Thy Word is a lamp unto my feet, and a light unto my path." (Psalms 119:105). The two-edged sword also represents the Word of God.

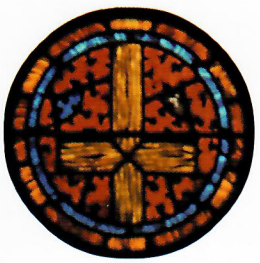


PETER

Dedication date:
November 22, 1964

Donors: Mrs. J. Frazier Snyder, Jr. and her children in memory of her husband J. Frazier Snyder, Jr., who was a great grandson of Jesse Wheaton and Orinda Gary Wheaton, founding members of our church in 1853.

Peter, a leader of the disciples and a founder of the Christian church, stands under his symbol of the crowing cock, reminiscent of his denying Jesus three times before the cock crowed. His green garments symbolize hope and growth as a Christian, and he holds the keys to the kingdom of Heaven as Jesus promised. In the fishing scene in the left panel, "Follow me, and I will make you fishers of men." (Matthew 4:19), Peter and brother Andrew are called by Jesus to follow him. The right panel shows Peter in a Roman prison. Below, the symbols of the crossed swords and ear refer to the capture of Jesus in the garden of Gethsemane when Peter cut off the ear of the high priest's slave.



Tradition says that Peter asked to be crucified head downward because he did not think himself worthy of dying in the same manner as his Lord. The upside down cross has come to symbolize Peter.

Dedication date:
April 18, 1993

Donors: Dorothy LaBar and her children and their spouses: Elizabeth and Wayne Landerholm and Rae and Daniel LaBar, in memory of their husband and father, Dan LaBar.

The Moses window can be seen in its entirety from outside the church. In the center we see a mature, vigorous Moses clothed in royal purple and holding the ten commandment tablets in one hand, his "staff of God" in the other. On the left the tenth plague is depicted in which the Angel of Death passed over the homes of the Israelites which were designated by lambs' blood on the doorposts and lintels. Finally, the Israelites were allowed to leave Egypt and the "Passover" event is celebrated by Jews to this day. In the medallion below, the baby Moses is rescued from his floating basket by the Pharaoh's daughter. Below right, God, through a burning bush calls Moses to leadership.

Above right, Moses strikes the rock with his staff and water flows for the thirsty, wandering Israelites.

MOSES

MARY

Dedication date:
April 30, 1995

Donors: Bonnie Wheaton and her children, Harriet Anne and Ralph Lowrie Wheaton IV. They gave it in memory of Ralph Lowrie Wheaton III, husband and father, who was a great, great-grandson of Jesse Childs and Orinda Gary Wheaton, founding members of our church in 1853.

The Mary window can be seen in its entirety from outside of the church. This window celebrates the important roles of women in the Bible and focuses on four of them. Mary, the mother of Jesus, is featured in the center panel in her traditional blue robe, the color of piety and sincerity. To the symbol of the Holy Spirit above her she answers in obedience, "Here am I, the servant of the Lord; let it be with me according to your word."(Luke 1:38)

Naomi and her daughter-in-law Ruth are pictured in the left panel. We are reminded of this loving relationship with an excerpt of Ruth's words, "Where you go, I will go; where you lodge, I will lodge..." (Ruth 1:16) . The star or shield of David pictured below symbolizes Mary's ancestral roots from David's line, which fulfills the prophecy.

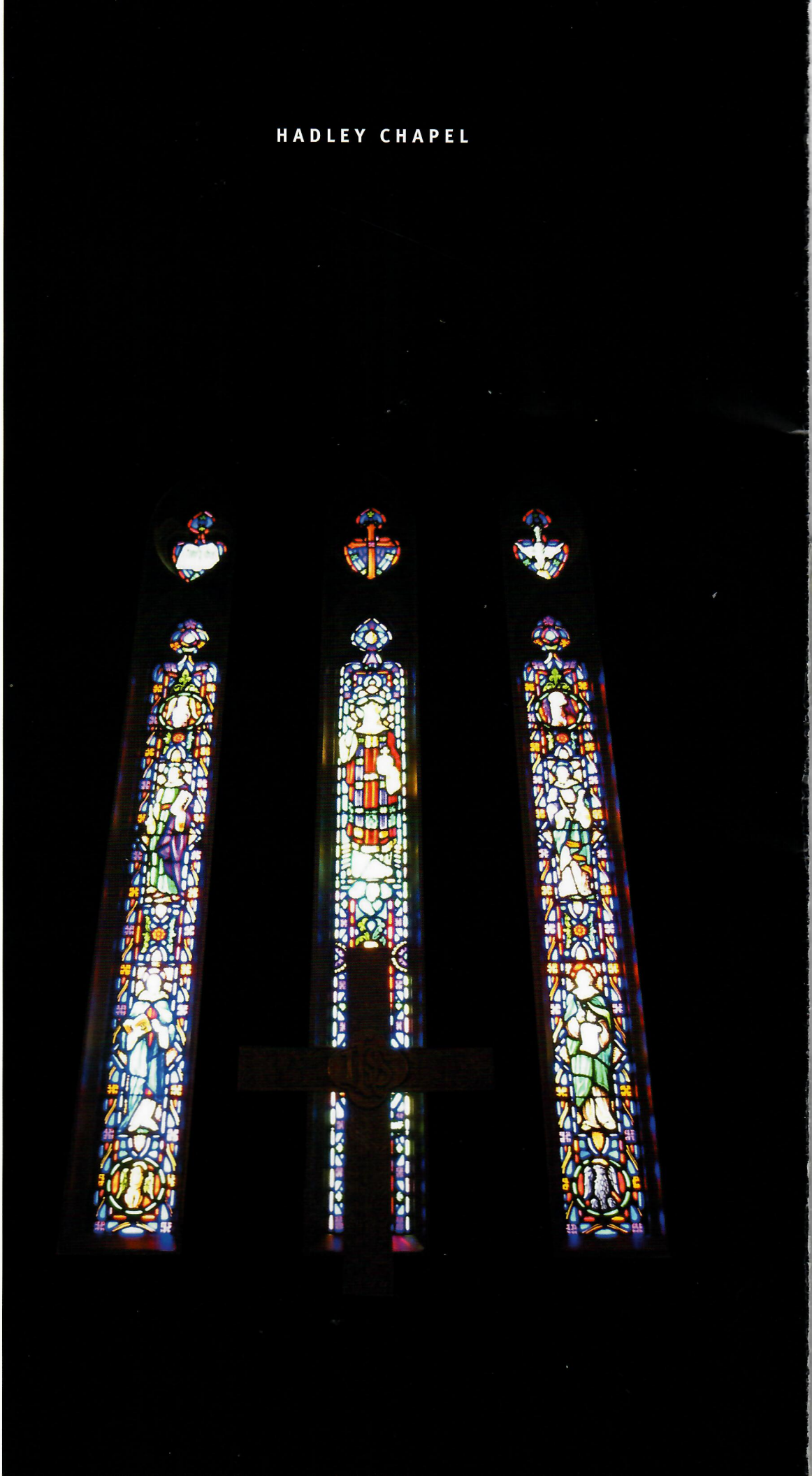
The right panel depicts the woman at the well in Samaria who learns from Jesus that people have spiritual as well as physical thirst. Albrecht Durer's woodcut "Praying Hands" is reproduced below.

HADLEY CHAPEL

Dedication date;
September 1, 1946

Donor: Mr. Charles W. Hadley in memory of his parents, Philip and Mary Hadley, who had been among the early settlers of this area.

Our Hadley Chapel had no stained glass windows until 1946, when the nine art glass windows were dedicated. These beautiful works of art were designed and built by Arthur Michaudel Stained Glass Studio, Inc., of Chicago. In the chancel are three slender windows, which portray the Holy Trinity by the use of symbols of the Word of God, the Cross of Christ, and the Holy Spirit. Christ the King dominates the chancel group with the Gospel writers Matthew, Mark, Luke, and John on either side of him.



A girls' high school class joins the boys' class for worship in the chapel during the early 1940's before the stained glass windows were installed (and before it was called Hadley Chapel).

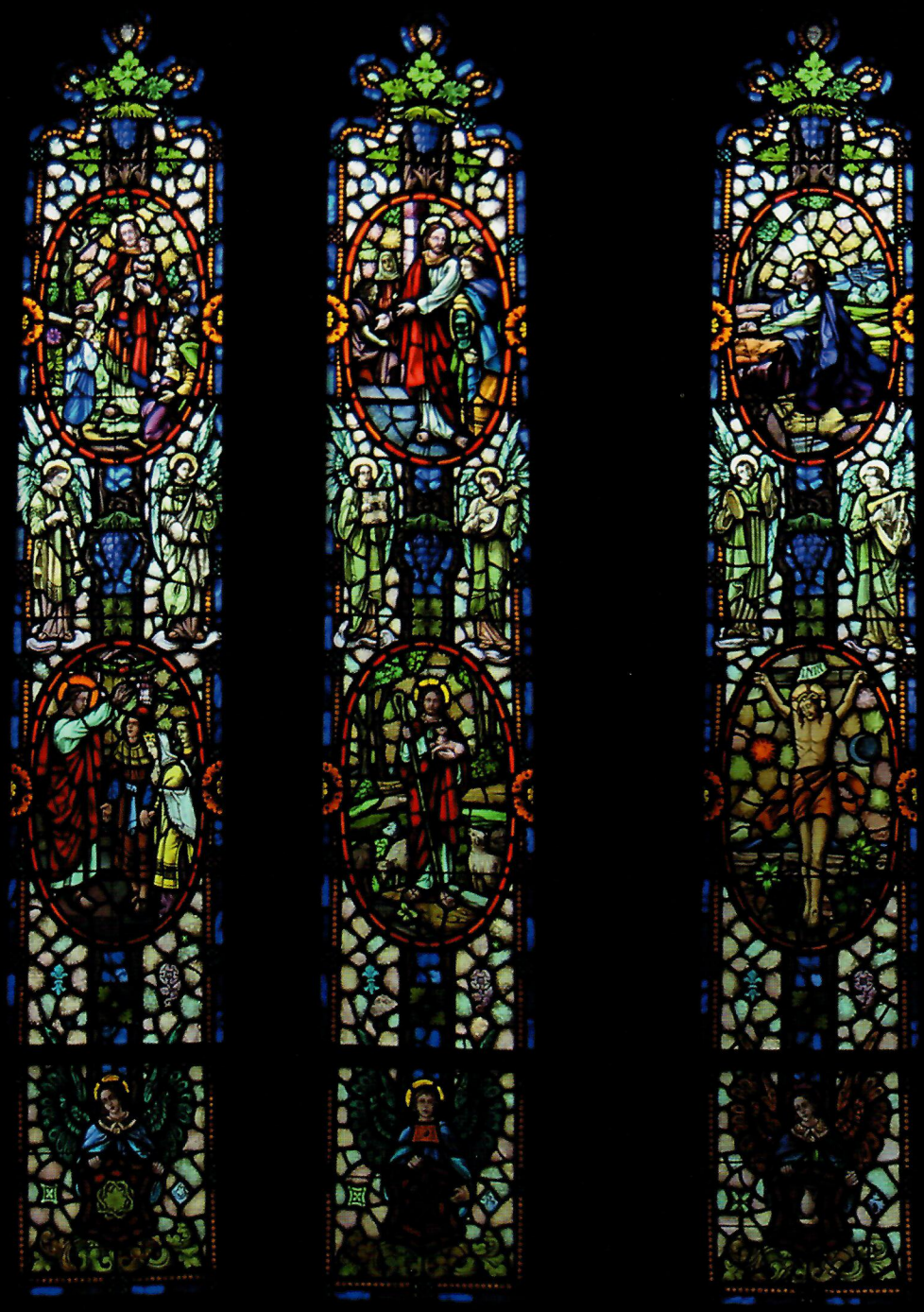
Hadley Chapel after remodeling completed in 2001.

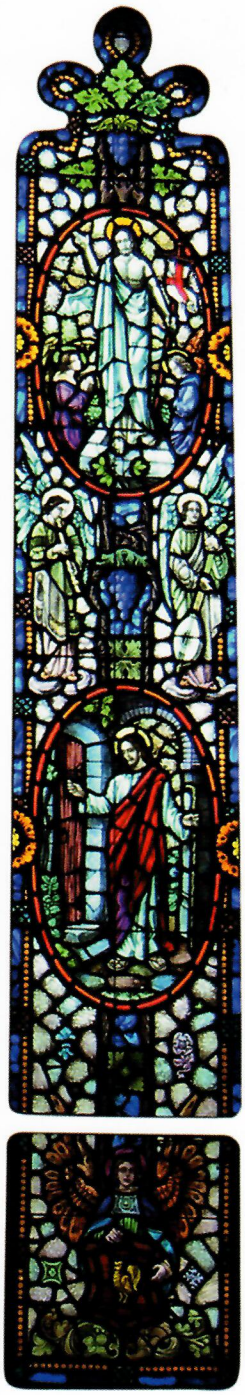
HADLEY CHAPEL

The six north windows are arranged in three groups, each bearing four medallion pictures. The first group represents the infancy and youth of our Lord; the second, his public ministry; and the third, his Passion and triumph.

In the first group of two windows, the major panels depict scenes in the early life of Jesus. First an angel announces to Mary that she shall "bring forth a child..." Below, the nativity scene portrays one of many who come to see this child, to adore Him and bear gifts. In the upper panel of the next window is the scene of Mary and Joseph dedicating their child to God in the Holy Temple. The panel below shows Jesus questioning and talking with elders of the temple at the age of twelve.

The second grouping of ministry panels shows Jesus ministering to children, healing, teaching his followers and as shepherd of the flock holding the one lost lamb. The final grouping shows scenes of the Passion of Jesus during his final days. The Garden of Gethsemane, the Crucifixion, the Resurrection showing Christ appearing to Mary and Mary Magdalene and the invitation that is ours. In this last panel, Jesus has revealed to us God's love. "Behold, I stand at the door and knock..."





Date of donation:
October 1957

Donor: Dr. John Raach, Jr. (also the donor of the Great East Window) "in memory of my parents and all those who worshipped and worked in the original Gary Memorial Methodist Church." (He was referring to the church building erected in 1901 by Elbert Gary, our second Methodist church building in Wheaton, which burned down in 1929.)

This tall, narrow window is located in the stairwell up to the gym balcony (to the south of the sanctuary) and can be viewed in its entirety from the courtyard. There is a very interesting history behind this window.

In the dark of night during the spring of 1929, Dr. Raach and a friend rescued two vestibule windows that were still intact from the ruins of the burned church, knowing that the next day the wreckers' hammers would begin clearing the burned edifice in preparation for rebuilding. In 1935 he gave one of the windows back to the church, hoping church leaders would use it, and kept the other in his basement. Finally he gave the second one, and this stairwell window was made from those two windows laid end-to-end.

The simple diamond design of the window would have been appropriate for a vestibule. Opalescent glass was used frequently in window design and was made popular by Tiffany at the turn of the 20th century, when the second church (which burned down) was built.